

## Artists in the Greater Cultural Economy/Ecology

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# National Endowment for the Arts, Artistic Occupations

SOC	Census	Occupation
17-1011	1300	Architects, Except Landscape and Naval
17-1012	1300	Landscape Architects
17-3011	[Part of 1540]	Architectural and Civil Drafters
27-1011	2600	Art Directors
27-1012	2600	Craft Artists
27-1013	2600	Fine Artists, Including Painters, Sculptors, and Illustrators
27-1014	2600	Multi-Media Artists and Animators
27-1019	2600	Artists and Related Workers, All Other
27-1021	2630	Commercial and Industrial Designers
27-1022	2630	Fashion Designers
27-1023	2630	Floral Designers
27-1024	2630	Graphic Designers
27-1025	2630	Interior Designers
27-1026	2630	Merchandise Displayers and Window Trimmers
27-1027	2630	Set and Exhibit Designers
27-1029	2630	Designers, All Other
27-2011	2700	Actors
27-2012	2710	Producers and Directors
27-2031	2740	Dancers
27-2032	2740	Choreographers
27-2041	2750	Music Directors and Composers
27-2042	2750	Musicians and Singers
27-2099		Entertainers, performers, sports, related workers, all other
27-3010		Announcers
27-3043	2850	Writers and Authors
27-4021	2910	Photographers

**Table 6. Total, %Employment, Arts & Cultural Occupations, United States, 2000**

<b>Artists: Core Cultural Workers</b>	<b>843,269</b>	<b>0.6%</b>
Visual artists		
Artists and Related Workers	225,032	
Photographers	117,424	
Performing artists		
Actors	27,340	
Producers and Directors	134,393	
Dancers and Choreographers	23,939	
Musicians, Singers, and Related Workers	158,475	
Writers and Authors	156,666	
<b>Related Cultural Workers</b>	<b>1,534,871</b>	<b>1.2%</b>
Architects, Except Naval	193,757	
Archivists, Curators, and Museum Technicians	35,170	
Designers	726,333	
Entertainers and Performers, Sports and Related Workers	34,369	
Media and Communications Workers		
Announcers	52,317	
News Analysts, Reporters, and Correspondents	90,366	
Editors	176,297	
Technical Writers	70,331	
Miscellaneous Media and Communications Workers	59,633	
Broadcast, Sound Engineering Techs, Radio Operators	96,298	
<b>Artists and Related Cultural Workers</b>	<b>2,378,140</b>	<b>1.8%</b>
Total US employment	130,869,287	

Source: Ann Markusen, Greg Wassall, Doug DeNatale and Randy Cohen. 2008. *Defining the Creative Economy: Industry and Occupational Approaches*. Economic Development Quarterly, Vol. 22, No. 1: 24-45. Data from Project on Regional and Industrial Economics, University of Minnesota, from the 2000 Census PUMS.

Table 16: Cultural Workforce-Creative Class Employment Comparisons, 2000

		Boston	U.S. (millions, %)
Creative Class:		884475	52.1
	% of Total Labor Force	48.66	37.9
	Location Quotient	1.29	
Super Creative Core:		336813	17.3
	% of Total Labor Force	18.53	12.6
	Location Quotient	1.48	
Cultural Workforce:		72343	3.7
	% of Total Labor Force	3.98	2.66
	Location Quotient	1.50	
PRIE Cultural Workforce:		49184	2.4
	% of Total Labor Force	2.83	1.82
	Location Quotient	1.56	
NEA Artists:		38716	1.9
	% of Total Labor Force	2.13	1.40
	Location Quotient	1.52	
PRIE Artistic Workforce:		14607	0.8
	% of Total Labor Force	0.84	0.64
	Location Quotient	1.27	

Source: Ann Markusen, Greg Wassall, Doug DeNatale and Randy Cohen. 2008. *Defining the Creative Economy: Industry and Occupational Approaches*. Economic Development Quarterly, Vol. 22, No. 1: 24-45.

Conclusion :

Use one or more nested definitions

Based on focus, intent, communication

Be clear about consequences and disaggregate if possible

e.g. women artists in Michigan from NEA study

Artists are embedded in art worlds (Howard Becker)

48% self-employed

52% work for employers

some non-profit

many for-profit

some work in cultural industries, others do not

Many work simultaneously in commercial, not-for-profit  
and community arenas

**Table 9. Self employment trends, artistic occupations, US, 2000**

<b>Occupational title</b>	<b>% Self-employed</b>	<b>Primary job</b>	<b>Second job</b>
Writers & authors	65%	71,369	10,056
Artists and related workers	57%	69,470	13,549
Arts directors	54%	21,167	4,128
Fine artists: painters, sculptors, illustrators	57%	14,619	2,851
Multi-media artists & animators	58%	33,684	6,570
Performing artists	36%	113,178	37,494
Actors	37%	32,652	3,817
Producers and directors	22%	11,879	949
Dancers & choreographers	12%	3,029	0
Dancers	11%	1,731	0
Choreographers	12%	1,297	0
Musicians, singers and related	41%	65,618	32,728
Music directors & composers	24%	7,855	3,918
Musicians & singers	45%	57,764	28,811
Designers	32%	132,122	24,095
Commercial & industrial designers	38%	16,001	2,918
Fashion designers	29%	4,008	731
Floral designers	29%	24,786	4,520
Graphic designers	31%	49,986	9,116
Interior designers	32%	12,378	2,257
Mrdse displays & window trimmers	34%	21,503	3,921
Set and exhibit designers	34%	3,461	631
Architects	28%	31,295	3,068
Architects, ex. landscape	28%	26,184	2,567
Landscape architects	26%	5,110	501

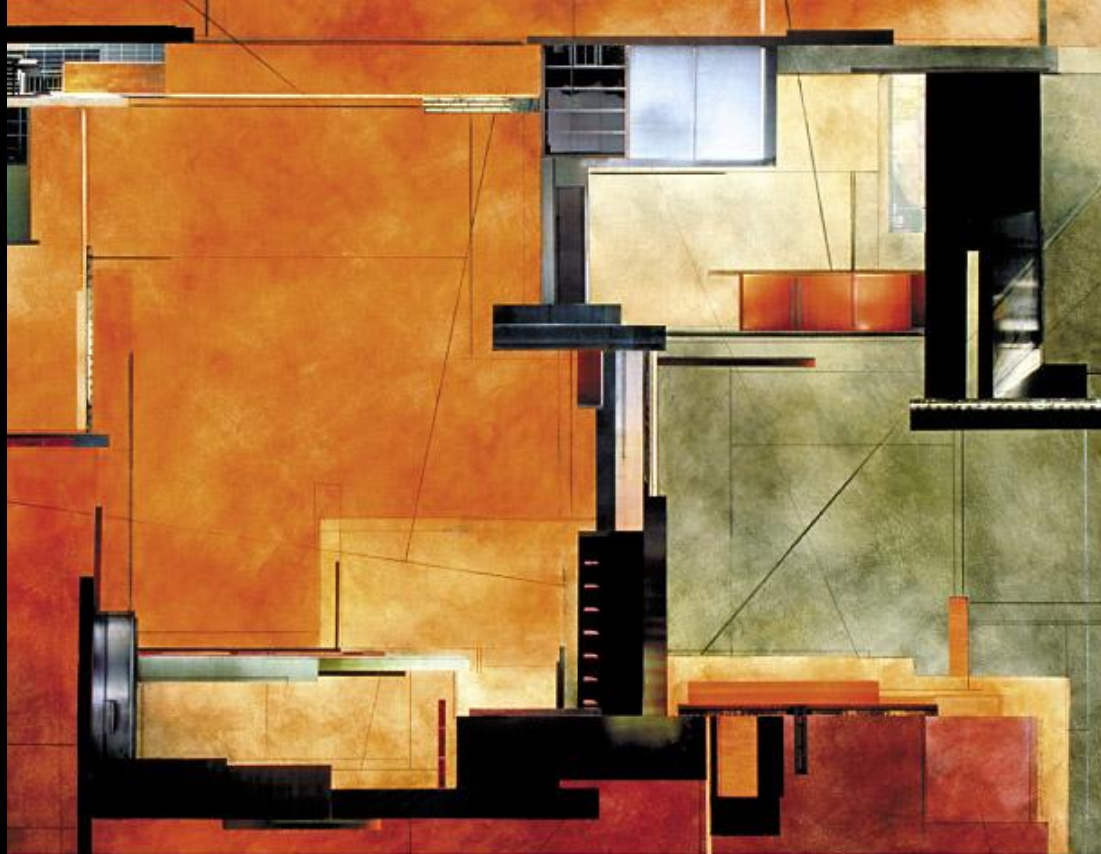
Source: Markusen, Ann and Greg Schrock. 2006. NThe Artistic Dividend: Urban Artistic Specialization and Economic Development Implications. Ó Urban Studies, Volume 43, No. 10: 1661-1686. BLS data.

Table 14. Cultural Workers in the Advertising Industry, United States, 2002

Occupational Title	Employment	% total
Graphic Designers	18,340	4.17
Art Directors	8,150	1.85
Writers and Authors	5,850	1.33
Multi-Media Artists and Animators	4,940	1.12
Merchandise Displayers and Window Trimmers	3,200	0.73
Producers and Directors	2,540	0.58
Fine Artists, incl. Painters, Sculptors, Illustrators	570	0.13
Commercial and Industrial Designers	560	0.13
Set and Exhibit Designers	180	0.04
Interior Designers	30	0.01
Actors	50	0.01
Total, Core Cultural Workers (Artists)	22,100	5.03
Total, Cultural Occupations in Advertising	44,110	10.10
Total Employment, All Occupations	439,700	100

Source: Source: Ann Markusen and Greg Schrock. 2006. *The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications*. Urban Studies, Volume 43, No. 10: 1661-1686.





## The Artistic Dividend:

The Arts' Hidden Contributions to Regional Development

Ann Markusen and David King

**Table 6. Distribution of Artists in Cultural Industries, United States, 2000**

Industry	Total Artists	Visual artists	Performing artists	Musicians and composers	Writers	Artists as % Industry
Independent artists, performing arts, spectator sports	259066	92256	40005	69998	56807	45.3
Other professional, scientific and technical services	64536	63383	395	44	714	22.8
Radio and television broadcasting and cable	61263	7152	49230	1172	3709	10.4
Motion pictures and video industries	55403	8987	40364	1255	4797	17.9
Religious organizations	55362	595	797	53037	933	5.6
Advertising and related services	36048	18523	4284	155	13086	6.6
Publishing, except newspapers and software	23545	9192	865	223	13265	5.6
Specialized design services	22785	21843	369	0	573	8.4
Newspaper publishers	21240	11588	103	76	9473	4.2
Colleges and universities, including junior colleges	20268	4785	7230	2421	5832	0.7
Toys, amusement, and sporting goods manufacturing	12685	12404	169	0	112	9.4
Drinking places, alcoholic beverages	11284	56	8258	2970	0	5.1
Other amusement, gambling, and recreation industries	9846	2249	4984	2120	493	0.7
Printing and related support activities	8547	8034	148	80	285	1.0
Sound recording industries	7700	540	2305	4571	284	20.0
Management, scientific and technical consulting services	7170	1841	605	90	4634	0.7
Restaurants and other food services	7111	432	935	5215	529	0.1
Civic, social, advocacy, grantmaking organizations	6992	473	1327	817	4375	1.1
Elementary and secondary schools	6571	940	1516	2389	1726	0.1
Computer systems design and related services	6147	3046	988	78	2035	0.5
Artists, All Industries	837862	340561	185413	155593	156295	0.6

Source: Ann Markusen and Anne Gadwa, *Spatial Divisions of Labor: Regional Variation in Occupation by Industry Structure, Self-Employment and Migration* Paper presented at the North American Regional Science Association meetings, November 2008.



# CrossOver

How Artists Build Careers across  
Commercial, Nonprofit and Community Work

Ann Markusen | Sam Gilmore | Amanda Johnson | Titus Levi | Andrea Martinez

For The William and Flora Hewlett Foundation | The James Irvine Foundation | Leveraging Investments in Creativity

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the James Irvine foundation

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Table A2. Employed artists by race/ethnicity & citizenship status, % of Workforce, 2000

Race/ethnicity	San Francisco				United States	Survey Results
	Los Angeles	Oakland	San Jose	Santa Rosa Vallejo		
White, non-Hispanic	74.1	78.7	69.3	93.0	83.9	68.6
Hispanic, all races	10.7	6.4	13.0	2.0	5.4	5.2
Black or African-American	5.8	3.5	1.0	1.7	5.2	4.3
Asian	6.4	7.2	8.8	0.4	2.8	9.8
Native American, Native Alaskan						0.8
Other races, including multiracial	3.0	4.2	8.0	2.9	2.7	11.3
Citizenship status						
Citizen, US-born or born abroad to US parents	82.0	86.5	84.7	90.1	91.5	85.0
Citizen, naturalized	7.8	5.1	6.7	6.6	3.8	10.4
Non-citizen	10.2	8.4	8.6	3.4	4.7	4.6

Source: Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez. 2006. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

Table 2: Actual, Desired Shares of Time, Income by Sector, Number & %

Sector	Less than		More than	
	None	35%	35-65%	65%
Income Earned by Sector				
Commercial %	16	21	13	51
Not-for-profit %	23	29	16	32
Community %	45	39	10	5
Time Allocation by Sector				
Commercial %	19	24	18	39
Not-for-profit %	17	33	22	29
Community %	29	52	13	6
Desired Time Allocation by Sector				
Commercial %	10	27	36	26
Not-for-profit %	6	43	36	16
Community %	10	56	27	7

Source: Source: Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez. 2006. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

## **Top Ranks for Artistic Development**

### **Commercial sector:**

- understanding of artistic and professional conventions
- broader visibility
- networking that enhances artwork opportunities
- higher rates of return

### **Not-for-profit sector:**

- aesthetic satisfaction
- exploring new media
- collaborating with artists across media
- satisfying emotional needs

### **Community sector:**

- enriching community life
- affirming cultural identity
- pursuing political and social justice goals

Source: Source: Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez. 2006. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

# Artists are embedded in places and spaces

discretionary choices on where to live due to self-employment

highly mobile

between regions

between rural, urban, big city

Table 9. Migration of artists for selected metropolitan areas, 1995-200

	In/out migration ratio	New artists as % of total	Moved into metro	Moved out of metro
Los Angeles, CA	2.16	22	19,250	8,918
Phoenix, AZ	1.56	23	2,105	1,346
Portland-Vancouver, OR	1.48	24	1,634	1,105
New York/Bergen, NY-NJ	1.44	21	20,591	14,348
Dallas, TX	1.42	27	3,064	2,162
San Francisco-Oakland, CA	1.37	28	7,258	5,285
San Diego, CA	1.25	24	2,680	2,144
Atlanta, GA	1.22	26	3,971	3,255
Washington, DC-MD-VA	1.14	24	5,436	4,749
Seattle, WA	1.11	22	2,482	2,244
Boston, MA	0.98	24	3,770	3,847
Minneapolis-St Paul, MN-WI	0.97	16	1,994	2,047
Detroit, MI	0.89	12	1,282	1,438
Chicago, IL	0.83	16	4,379	5,288
Philadelphia, PA/NJ	0.82	15	2,248	2,753
San Jose, CA	0.81	28	1,379	1,699
Houston, TX	0.37	21	2,008	5,388

Source: Ann Markusen and Greg Schrock. 2006. *The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications* Urban Studies, Volume 43, No. 10: 1661-1686.



**Figure 5. Net Migration, Minnesota Artists By Region, Age Cohort**

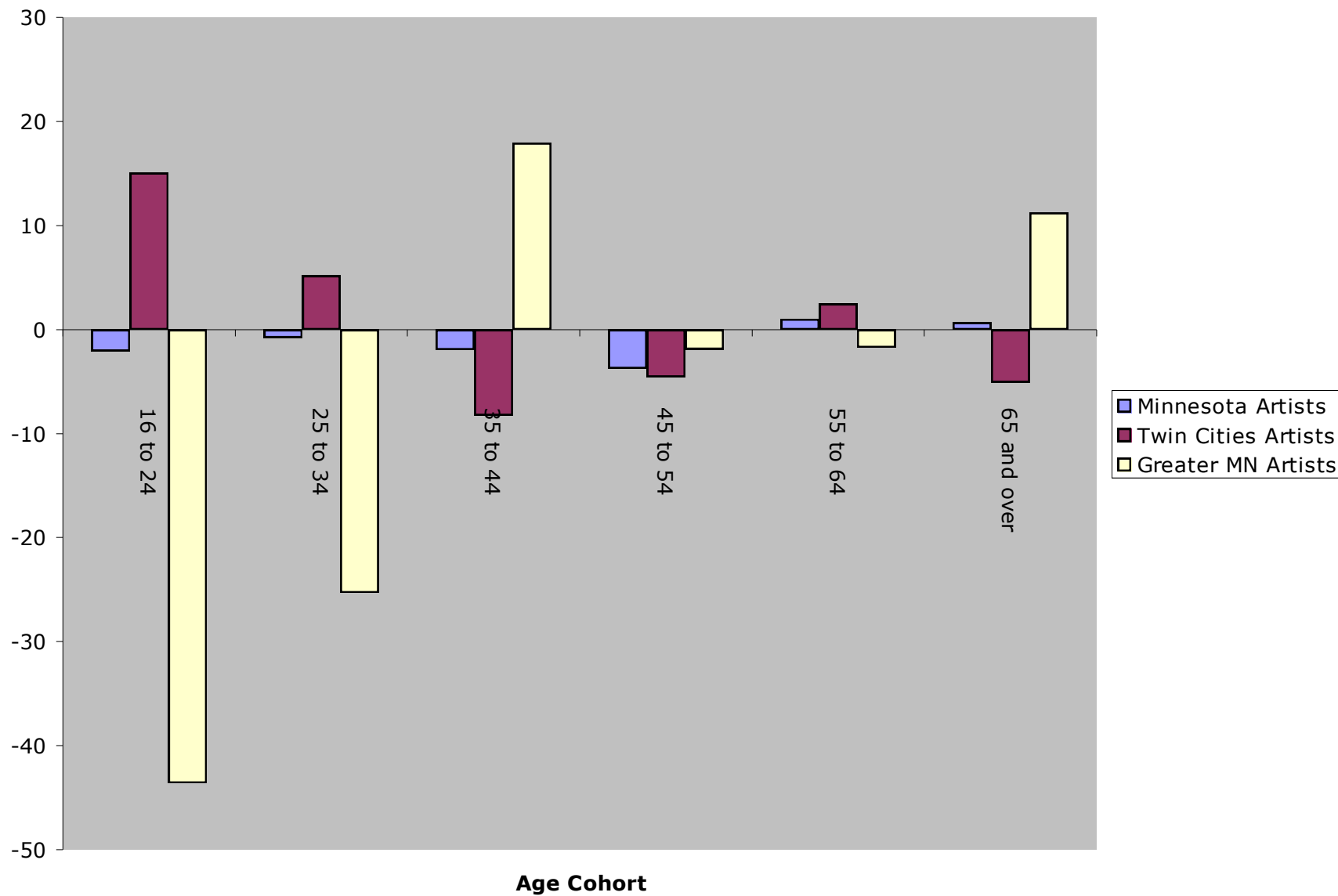


Table 7. Artistic concentrations, selected US metro areas, employment, 2000

	Total	Performing	Visual	Authors	Musicians
		Artists	Artists		
Los Angeles, CA	2.99	5.44	2.34	2.71	1.95
New York, NY-NJ	2.52	3.71	2.01	2.99	1.85
San Francisco-Oakland, CA	1.82	1.85	1.83	2.51	1.12
Washington, DC-MD-VA-W'	1.36	1.51	1.01	2.27	1.08
Seattle, WA	1.33	1.15	1.48	1.48	1.06
Boston, MA-NH	1.27	1.24	1.02	2.00	1.15
Minneapolis-St. Paul, MN-W	1.16	1.12	1.10	1.33	1.16
San Diego, CA	1.15	0.90	1.27	1.10	1.25
Miami, FL	1.15	1.48	1.05	0.82	1.28
Portland, OR-WA	1.09	1.12	0.99	1.50	0.87
Atlanta, GA	1.08	1.05	1.11	0.97	1.15
Chicago, IL	1.04	0.83	1.14	1.27	0.84
US AVERAGE	1.00	1.00	1.00	1.00	1.00
Dallas, TX	0.99	1.08	1.11	0.73	0.87
Philadelphia, PA-NJ	0.96	0.90	1.04	0.94	0.88
Phoenix, AZ	0.96	0.70	1.13	0.88	0.94
Denver, CO	0.90	1.08	0.82	0.98	0.79
San Jose, CA	0.84	0.75	0.95	0.95	0.61
Houston, TX	0.74	0.65	0.75	0.66	0.91
Detroit, MI	0.74	0.61	0.82	0.73	0.74

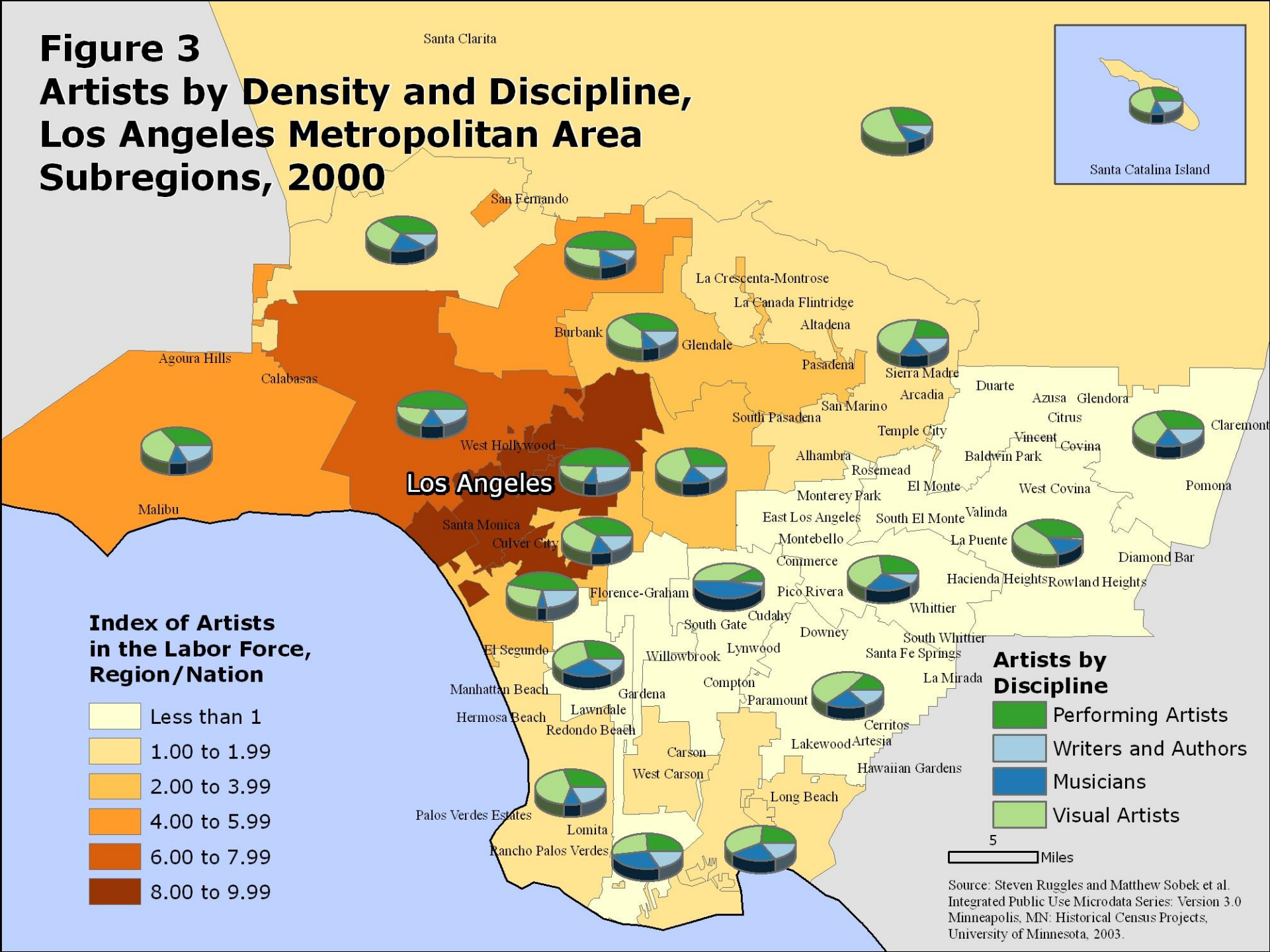
Source: Ann Markusen and Greg Schrock. 2006. *The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications* Urban Studies, Volume 43, No. 10: 1661-1686.

Table 6. Employed artists, top five industries, Los Angeles, Chicago, Boston Metro, US, 2000

	% of occupational employment			
	Boston	Chicago	Los Angeles	US
Visual artists				
Independent artists, performing arts, spectator sports	25.5	17.9	24.0	27.1
Specialized design services	<b>11.7</b>	7.3	6.1	6.0
Advertising services	4.9	<b>16.0</b>	4.2	5.1
Motion pictures and video industries			<b>19.6</b>	2.7
Performing artists				
Radio and television broadcasting and cable	<b>41.5</b>	19.1	15.6	27.5
Independent artists, performing arts, spectator sports	14.5	24.2	22.5	21.3
Motion pictures and video industries	11.4	20.4	<b>48.7</b>	20.0
Musicians and composers				
Independent artists, performing arts, spectator sports	51.2	46.5	<b>64.9</b>	46.8
Religious organizations	28.7	31.9	<b>9.8</b>	32.5
Restaurants and other food services	3.0	4.4	3.8	3.2
Sound recording industries		2.9	<b>7.2</b>	2.7
Writers and authors				
Independent artists, performing arts, spectator sports	23.6	30.9	45.3	35.8
Advertising services	12.1	<b>15.5</b>	4.1	9.5
Publishing, except newspapers and software	<b>14.0</b>	11.1	6.1	7.9

Source: Source: Ann Markusen, Greg Wassall, Doug DeNatale and Randy Cohen. 2008. *Defining the Creative Economy: Industry and Occupational Approaches*. Economic Development Quarterly, Vol. 22, No. 1: 24-45.

# Figure 3 Artists by Density and Discipline, Los Angeles Metropolitan Area Subregions, 2000



Letting artists' artwork tell the story

Or, why don't we use more photography  
in arts research and communication?

Photos as capturing and conveying:

Artists at work

In artistic spaces

Interacting with audiences

















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2638

PRINTS  
COOPERATIVE  
EXHIBIT





Photos, figures, maps from the following PRIE publications:

Markusen, Ann, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez. 2006. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

Markusen, Ann and Amanda Johnson. 2006. *Artists' Centers: Evolution and Impact on Careers, Neighborhoods, and Economies*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

Marcie Rendon and Ann Markusen. 2009. *Native Artists: Livelihoods, Resources, Space, Gifts*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.

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